

B beaverton
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2023-2024 Concert Season
CELEBRATING **40** YEARS OF MUSIC IN THE COMMUNITY

Chamber Music with Friends



Sunday, April 14, 3 pm

Village Church, 330 SW Murray Blvd, Beaverton



The Composers



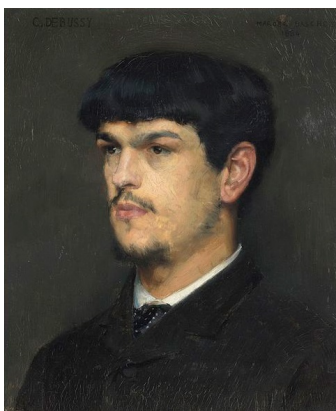
Schubert



Schumann



Borodin



Debussy



Turina



Velasquez

Beaverton Symphony Orchestra

Joaquin Turina
1882-1949

La Oración del Torero (1925)

Robert Schumann
1810-1856

String Quartet No. 1, Op. 41 No. 1 (1842)
IV. Presto

Linda King, violin
Rachael Susman, violin
Michael Lemmers, viola
Kathy Scopacasa, cello

Claude Debussy
1862-1918

Piano Trio in G Major (1880)
I. Andantino con molto allegro

Elle Hohn, violin
Kynan Shook, cello
Paul Hanau, piano

intermission

Franz Schubert
1797-1828

String Quartet No. 15 in G, D. 887 (1826)
I. Allegro molto moderato

Alexander Borodin
1833-1887

String Quartet No. 2 in D (1881)
III. Notturmo - Andante

Andrew Shu, violin
Stella Koh, violin
Elle Hohn, viola
Betsy Goy, cello

Daniel Eljio Velasquez The Complacency of Comfort

I. Prelude

II. Allegro

Daniel Eljio Velasquez, conductor, composer

Marcy England, BSO principal cello

Holly Hutchason, BSO cello

Jenelle Steele, BSO cello

Alexandra Schwartz, cello

Veronika Zeisset, BSO principal bass

Martin Thoolen, BSO bass

Alan Beserre, BSO bass

Casey Landau, BSO bass

Deanna Pretlow, BSO bass

Katharine Ballash, cello, student of Diane Chaplin

Lucia Biancalana Cantone, cello, student of Diane Chaplin

Marina Lawson, cello, student of Karen Schulz-Harmon

Grant Hatton cello, student of Karen Schulz-Harmon

Scott West, cello, student of Karen Schulz-Harmon

Jenna McCarter, cello, student of Karen Schulz-Harmon

Presten Shaull, cello, student of Karen Schulz-Harmon

Alex Isackson, organist

Program Notes

Joaquin Turina (1882-1949)

La Oración del Torero

Spanish composer, Joaquín Turina was the son of an Italian painter and, while music played an important role in his early childhood, Turina followed his family's wishes and began to study medicine, although he soon abandoned everything that interfered with his music. He began piano lessons with Enrique Rodríguez and composition lessons from Evaristo Garcia Torres in Seville. After travelling to Madrid with unrealistic dreams of having his opera *La sulamita* performed, he began to study piano in 1902 at the Real Conservatorio Superior de Música with José Tragó, finding inspiration from orchestral and chamber works more than the operas performed at Teatro Real.

In 1905, Turina relocated to Paris where he studied piano with Moritz Moszkowski and composition under d'Indy. Joining the Parent Quartet in 1907 as pianist and composer, he finally premiered his Piano Quintet Op 1 which gained him the advisement from Falla and Albéniz that he seek material in Spanish popular music.

Graduating from the Scuola in 1913, his *La procession del Rocio* was premiered in Madrid by the Madrid Symphony Orchestra. Turina returned to Spain the following year with Falla and, by that time, Turina was celebrated as one of the most highly regarded Spanish composers.

The bullfighter's prayer, op. 34, is a quartet for four lutes composed by Turina from March 31 to May 6, 1925. In 1927, Turina performed an adaptation for string orchestra. The composer was inspired by the sight of a bullfighter praying in a chapel near the wheel before going out to bullfight. It was published in 1926 by Unión Musical Española.

The original version of *The Prayer of the bullfighter* was written for and dedicated to the Aguilar Quartet, who collaborated in the composition. This group was composed of two laudines, lute and a laudan. From 7 to 13 May 1925 he made a version for string quartet. The string quartet version was extended to string orchestra in December 1926 and premiered by Bartolomé Pérez Casas at the head of the Madrid Philharmonic Orchestra, on January 3, 1927 at the Teatro de la Commedia.

The following comment was included in the program of the day of the premiere in Barcelona, on October 23, 1928, in the words of Turina himself:

One afternoon of bulls in Plaza de Madrid, that old, harmonious and funny square, I saw my work. I was in the horse yard. There, behind a small door, was the chapel, full of anointing, where the bullfighters came to pray for a moment before facing death. Then I was offered, in all its fullness, that subjective and expressive contrast of the algarabía far from the square, of the audience waiting for the feast, with the devotion of those who before that altar, poor and full of endearing poetry, came to beg God for his life, perhaps for his soul, for the pain, for the illusion and for the hope that they would perhaps leave forever in a few moments, in that wheel full of laughter, music and sun.

- Wikipedia and Seattle Chamber Music

Robert Schumann (1810-1856)

String Quartet No. 1 in A minor, Op. 41 No. 1 (1842)

In 1842, Robert Schumann turned his intense if not manic focus to the daunting genre of the string quartet. In what has been called his "year of chamber music", he voraciously studied the masters that preceded him and produced a set of three quartets, Op. 41 that he dedicated to Mendelssohn. Of the masters before him, Schumann had to contend with Haydn, Mozart, Beethoven, Schubert and Mendelssohn. Compared to his chamber works including the piano (a quintet, quartet and three trios), Schumann's string quartets are less frequently programmed and almost certainly less appreciated or celebrated.

Full of bluster and celebration with mighty textures broaching the orchestral, the finale follows a trend in many of Schumann's closing movements. There are hints of other voices again including Mendelssohn's driving rhythms and the throbbing pastoral drone's of Beethoven's sixth symphony. A forceful juggernaut presses forward, surging and dancing with abandon until it encounters a small clearing, a glade. For a moment, an ancient, misty musette holds all movement in check, savoring a golden simplicity in the stark, rustic manner of late Beethoven. The surge awakens and rises again, sweeping toward a conclusion of epic proportions.

© Kai Christiansen

Claude Debussy (1862-1918)

Piano Trio in G Major (1880)

Debussy entered the Paris Conservatoire in the autumn of 1872 at the age of ten. His parents hoped that he would become a piano virtuoso and remove them from the genteel poverty in which they lived. Although Debussy won a second prize for piano-playing in 1877, the first prize eluded him, and two years later, when he failed to win any piano prize, his parents had to admit their dream would never be fulfilled.

In 1880, Debussy's piano teacher, Antoine Marmontel, took note of his first prize in score-reading and subsequently recommended Debussy to Tchaikovsky's patroness, Nadedjda von Meck, who was looking for a pianist to accompany her and her children on their travels. Debussy was engaged, and his duties included giving piano lessons to her children, accompanying her twenty-seven year old daughter Julia (a singer), and playing piano duets with Mme. Von Meck. Their journey that summer took them throughout Europe, ending in Florence where the family was joined by the cellist Danilchenko, who had just finished studying at the Moscow Conservatory, and the violinist Pachulsky. This trio of excellent musicians was required to perform every evening; their repertoire included Russian music and the compositions of Beethoven and Schubert.

Perhaps it was as a result of this exposure that, soon after, Debussy composed his Piano Trio in G. What were considered compositional weaknesses at the time later became Debussy's strengths. For example, Debussy frequently uses pedal notes, bass tones sustained through several changes of harmony in the other musical voices; these tones create dissonance and throw decorative elements into relief. His tendency towards modal melodic patterns would, handled with mastery over a decade later, help lend *Pelléas et Mélisande* its distinctive atmosphere of far away and long ago.

Most of the autograph of the work was thought to be lost until 1982, when it was discovered in the papers of Maurice Dumesnil, a pupil of Debussy's. The first edition was published in 1986.

-John Noell Moore - Chamber Music Society of Williamsburg

Franz Schubert (1797-1828)

String Quartet No. 15 in G, D. 887 (1826)

The String Quartet No. 15 in G major, D. 887, was the last quartet written by Franz Schubert in June 1826. It was posthumously published in 1851, as Op. 161. The work focuses on lyrical ideas and explores far-reaching major and minor modes, which was uncommon to this degree in his compositions. Schubert reinforced this with a range of dynamic contrast and use of texture and pizzicato. The structural form of the movements in this quartet are somewhat ambiguous due to Schubert's focus on lyricism rather than traditional harmonic structure.

The first movement is based around a motive of chromatic descending fourths within alternating major and minor modes. The main lyrical theme of the movement which begins with a sixteenth note pickup to a dotted eighth note will be heard in many variations throughout the rest of the movements of the quartet. The first movement features extensive tremolo, which also leads into the repeat of the exposition. While many composers deconstruct a theme to smaller and smaller parts, Schubert is known for his lyricism and instead continually expands the theme.

In Gramophone, Stephen Johnson referred to the work as Schubert's greatest string quartet, and speculated that it is heard less frequently than the composer's previous two quartets not because of lower quality but because it is less accessible.

-Wikipedia

Alexander Borodin (1833-1887)

String Quartet No. 2 in D (1881)

The illegitimate son of a Russian prince, Borodin received a wide-ranging education that made him a precocious polyglot scientist and musician. Ultimately his main technical training was in medicine and chemistry – he earned a doctorate and spent most of his adult life teaching chemistry at the Medico-Surgical Academy in his native St. Petersburg – but he also studied music broadly, in St. Petersburg and also on his many travels in Germany and Italy.

Not surprising, perhaps, his work list is shorter than probably any other composer of similar canonic stature and rife even so with unfinished pieces. He generally took years to complete major multi-movement works, but his Second String Quartet was begun and finished while on summer holiday in 1881. This was 20 years after he had first met his wife – they became engaged on August 22, 1861 – and the quartet was dedicated to her as an anniversary gift.

The cello was Borodin's instrument, and it is clearly his "voice" in this radiantly lyrical work. It has the first theme of the first movement, for example, and also introduces the passionate melody of the Notturmo, one of the best known and most often arranged movements in the

repertory. (This theme also provided the tune for “And This Is My Beloved” in the musical Kismet, which is based on melodies taken from Borodin’s evocative works.)

- LA Philharmonic

Daniel Elijio Velasquez **The Complacency of Comfort**

Daniel Velasquez is a member of the bass section of the Beaverton Symphony.

The title "The Complacency of Comfort" is a critique focused on artists who, after achieving some sort of success, stop striving to create more ambitious work.

I. Prelude

This first movement is written in the style of chaconne with 2 competing ostinati. Listening carefully, one may hear a voice that continuously descends chromatically (i.e. by half steps). Only at the end of the piece do the basses play the other basso ostinato which maps out the root of each chord.

I challenge the audience to guess from which popular song this repeating chord progression originates. See if you can figure it out.

II. Allegro

Instead of resting on their laurels, true artists are always striving to create new work. When asked why they do what they do, they often say, "Because I have to."

In the second movement, I try to convey this ever present compulsion to create. I believe that true artists create in order to satisfy the implicit mandate placed upon them (I'm not sure by whom) to bring more beauty into this world.

Musically, the piece is atypical because it has five beats per measure rather than four. Here, too, I challenge the audience to find the hidden movie theme within this movement.

Thanks to everyone involved with helping me bring this piece to the concert hall.

- Daniel Elijio Velasquez

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Upcoming Concerts

Season Finale Concert

Friday May 17, 2024 at 7:00 pm at Village Church
Sunday May 19, 2024 at 3:00 pm at Village Church (church 75th Anniversary Celebration)

Adam Eccleston, Guest Conductor

Marquez - Danzon No. 2 for Orchestra
Schumann - Cello Concerto with Karen Schulz-Harmon, cello
Sibelius - Symphony No. 1 in E Minor, Op. 39

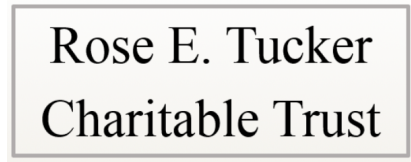
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Beaverton Symphony Orchestra

PO Box 1057

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